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some of the latest European costume advices, that blue and green mixtures are coming in.

We may stop a moment to look into this matter. What is the reason, on abstract principles or by example of Dame Nature, or in the traditions of fabrics, for this feeling that the union of green and blue is an artistic outrage? We all know that colors fall under two groups, the blues and the yellows. Now it is impossible for any gradation to be made from one to the other without getting a green. The minute that any yellow is put into blue, we get a green, and vice versa, we cannot temper a yellow with any blue without immediately producing a green.

But without enlarging on the abstract principle, if we turn to the scheme of color in nature, the principal objects in nature are the sky and the landscape, that is blue and green. And of the landscape the two principal objects are land and water, that is, again blue and green. Nor can it be said that these two must be blended by atmospheric tones to be agreeable. What is more charming than lo on one's back in a meadow, and look up at the dazzling blue sky through the vivid green foliage of an orchard in the spring, or to see a forest line sharply defined against the sky? What is more beautiful than a meadow of intense green sinking into a lake of most dazzling blue?

But the critic says, and very justly, that many things are beautiful in nature which cannot be reproduced by art; that there are certain elements in the landscape which harmonize colors that on a canvas or in a dress would be much too violent for beauty. But how about the Scotch plaid, one of the most effective combinations in all fabrics, where dark blues and greens are mixed most successfully.

LITERARY NOTICES.

WALTER BESSANT, in the November number of HARPER'S MAGAZINE, will present the readers of that periodical with a wonderfully entertaining account of "The London of Good Queen Bess"—the London of Shakespeare, of Raleigh, and of Bacon—with descriptions of English life and manners at the time of the Armada, and of England's first period of commercial prosperity. The glimpses which Mr. Bessant gives of social life in London at this period—of the houses, the merchants, the schools, the amusements, and, above all, of the wonderful intellectual awakening of the time—are interesting in the extreme. The article will be illustrated from drawings after photographs taken in London, depicting a variety of scenes and architectural remains, the memory of which is connected with the times of good Queen Bess.

PROFESSOR WILLIAM J. STILLMAN's paper in the November ATLANTIC MONTHLY, on "Journalism and Literature," will be read with disfavor by the journalist, and by the literateur with delight. Mrs. Catherwood's agreeable serial is concluded. Lafcadio Hearn has a picturesquely written paper on life in Japan. Louise Imogen Guiney writes interestingly about a forgotten immortal, Mr. James Clarence Mangan. There is a short story of Italian life by E. Cavazza; while the solid reading of the number is further augmented by a second paper on "A People Without Law,"—the Indians,—by James Bradley Thayer; by S. E. Winbolt's Schools at Oxford; and by some able reviews. Houghton, Mifflin & Co., Boston.

UNIVERSITY EXTENSION, which is undoubtedly the foremost educational topic of the day, has the first place in the November POPULAR SCIENCE MONTHLY. The article is by Prof. C. Hanford Henderson, and embodies the methods and plans of the American Society organized in behalf of the movement. Mr. W. F. Durfee, in concluding his account of "The Manufacture of Steel," takes the reader among glowing furnaces and the giant arms of powerful machines, and embellishes his impressive description with many striking pictures.

"SADDLE AND SENTIMENT," Wendon Gilman's great tale of the turf, opens in OUTING for October, and not only is it the best bit of fiction that has appeared in OUTING, but it is one of the best racing stories that has ever been written. The play of

human passion, the thrilling incident of racing, the descriptions of horses and turfmen, are worthy of the wizard pen of that master of sporting subjects, Whyte-Melville. The flutter of silks and the thunder of hoofs are real, and every character introduced is faithfully drawn from life, the original being easily recognizable. It is a story of to-day—the patrons of the sport of kings are living men, and the noble brutes they race are reigning Kings and Queens of the turf.

The question of the becomingness of blue is one that is continually arising, says Mrs. Mallon, in THE LADIES' HOME JOURNAL. Napoleon blue, a grayish tint, is only adapted to brunettes, and the peculiar shade of blue which is sometimes called sapphire, sometimes called robin's egg, sometimes called electric blue, is also best suited to the ladies with dark hair and clear dark complexions. These shades are very apt to make a blonde look colorless. A pure blonde with clear eyes can always wear baby blue in the evening, but if she wishes the whiteness of her skin and the blueness of her eyes and the yellow of her hair to be brought out most effectively, she will choose rose color. All the dark shades of blue are suited to her, and she will be wisest if she chooses them in preference to all shades of the color.

The tenth year of the DECORATOR AND FURNISHER commences with the October number. It has been a growing publication, and in its time has seen a revival of the art of decoration in architecture and house furnishings, which is always laid aside in a new country and comes with education of the masses and financial prosperity. In the course of a year the DECORATOR gives a vast amount of information, and very much of it is in the way of suggestions to the housewife as to the hanging of draperies, inexpensive changes in furniture, and ornaments by which the attractions and comforts of the home may be increased without drawing heavily on the pocketbook.—ROCHESTER MORNING HERALD.

In the May number of THE DECORATOR AND FURNISHER there is an illustrated article that very cleverly shows the difference between past and present styles of window drapery. Paul de Longpre, the French painter of flowers, who has lately settled in New York, has an article devoted to his work, with illustrations of his superb floral decorations. The articles on the decoration and furniture of the modern house are continued, and there are very original designs of a hall chair, vestibule cabinet, wall cabinet, and there is a design in the Italian style for the ceiling of the main vestibule. Perhaps the most attractive article is the description of the decorative changes at the White House, under the supervision of Mrs. Harrison. There are photographs showing the decoration and furnishing of the Blue Room in the White House. The Paris correspondent of the journal sends some interesting notes which are beautifully illustrated, describing novelties in decorative furniture and fabrics in Paris.—Brooklyn Times.

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